1858
June 29
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CATALOGUE

OF THE

CHOICE AND VALUABLE COLLECTION

OF

ENGRAVINGS,

THE PROPERTY OF

THE REV. H. WELLESLEY, D.D.

PRINCIPAL OF NEW INN HALL, OXFORD.

PART THE FIRST.

CONSISTING OF A SPLENDID SERIES OF

The Works of Marc Antonio & his School,

Described in the 14th and 15th Vols. of BARTSCH'S "PEINTRE GRAVEUR,"

COMPRISING

MANY UNIQUE AND RARE PIECES,

UNDESCRIBED VARIATIONS & SPECIMENS OF MATCHLESS QUALITY,
BOTH AS TO IMPRESSION AND CONDITION,

SELECTED FROM THE

DE FRIES, SYKES & OTHER CELEBRATED COLLECTIONS.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

S. LEIGH SOTHEBY & JOHN WILKINSON,

AUCTIONEERS OF LITERARY PROPERTY AND WORKS ILLUSTRATIVE OF THE FINE ARTS,

AT THEIR HOUSE, 3, WELLINGTON STREET, STRAND,

L. 24366

On TUESDAY, 29th of JUNE, 1858, & Three following Days,

AT ONE O'CLOCK PRECISELY.

To be Viewed Three Days before the Sale, and Catalogues had at the Place of Sale, and on the Continent: at Amsterdam, of M. M. FRANCOIS BUFFA ET FILS, *Kalverstraat;* Hamburgh, COMMETERSCHER KUNSTHANDLUNG; Leipsic, M. RUDOLPH WEIGEL; Manheim, M. M. ARTARIA ET FONTAINE; Paris, M. DEFER, 21, *Quai Voltaire;* and Mr. E. RUTTER, 10, *Rue Louis le Grand;* Vienna, M. M. ARTARIA ET CIE., *Kholmarkt.*

PRINTED BY J. DAVY AND SONS, 137, LONG ACRE, LONDON.

CONDITIONS OF SALE.

I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the seller cannot decide such dispute.

II. No person to advance less than 1s.; above Five Pounds, 2s. 6d. and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.

IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.

V. The Lots to be taken away at the Buyer's expence, immediately after the conclusion of the Sale; in default of which, Messrs. S. LEIGH SOTHEBY and JOHN WILKINSON will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser, If at the expiration of TWO DAYS after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought. Messrs. S. LEIGH SOTHEBY & JOHN WILKINSON will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.

VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEBY & JOHN WILKINSON,

Wellington Street, Strand.

CATALOGUE

OF

THE FIRST PORTION

OF THE

VERY IMPORTANT AND VALUABLE

COLLECTION OF ENGRAVINGS,

THE PROPERTY OF

THE REV. DR. WELLESLEY,

PRINCIPAL OF NEW INN HALL, OXFORD;

CONSISTING OF

THE WORKS OF MARC-ANTONIO & HIS SCHOOL.

FIRST DAY'S SALE.

BARTSCH, VOL. XV.

PRINTS BY ANONYMOUS ENGRAVERS, FOLLOWERS OF MARC ANTONIO.

OLD TESTAMENT.

LOT				
Fisher	1 The Creation of the Animals, from the Loggie, by Raffaelle, No. 1, *very fine with margin* 1	"	10	.
Do	2 The Sacrifice of Cain, by Amico Aspertini, No. 3, *very fine* 1	"	13	.
Do	3 The Sacrifice of Cain and Abel, after the Loggie of the Vatican by Raffaelle, No. 4, *fine, from the collections of Count Fries & Mr. Esdaile* 1	"	10	.
Graves	4 The same, *first state, before the date and address of Lafreri, superb impression, from the De Fries Cabinet* 1	"	13	.
Do	5 Joseph relating his Dreams to his Brethren, from the Loggie by Raffaelle, No. 5, *superb, from the De Fries Cabinet* 1	"	15	.

6 The Cup found in Benjamin's Sack, No. 7, an early print in the style of Giacomo Francia, *fine, from M. Durand's Collection* . 1

7 Abigail bringing presents to David, No. 8, *superb, from the De Fries Collection* . 1

New Testament and Subjects of the Virgin.

8 The Birth of the Virgin, from a grand design of Bandinelli, No. 1, *very fine* . . 1

9 The Flight into Egypt, after Raffaelle, No. 4 1

10 St. Peter declared to be the Head of the Church, after Raffaelle, No. 6 . 1

11 The Crucifixion between two Thieves, No. 8, *rare* 1

12 The Transfiguration, by Raffaelle, No. 9, *from the Sykes Collection* . 1

13 The Madonna seated on a chair and embracing the Infant Saviour, after Raffaelle, No. 11, *very fine* 1

Saints and Sacred Subjects.

14 St. Ambrose rebuking the Emperor Theodosius, or rather Nathan blessing David about to go against the Philistines, No. 1, *rare, from Sir Joshua Reynolds' Collection* . 1

*** Zani (vol. iii. p. 319,) considers it to be engraved by Bramante.

15 The Stoning of St. Stephen, from Raffaelle, the only print from this design, No. 2;—and the companion print, the Conversion of St. Paul, marked G. R. I. VEN., *not in Bartsch* . . 2

*** It is not generally known that the initials beneath the Saint, DV. E. CO. ST. CA., are those of the words: "Durum est contra stimulum calcitrare," "It is hard to kick against the pricks."

16 John the Baptist preaching in the Desert, after Raffaelle or Parmigiano, marked 1532, No. 5, *from the Collections of Count Fries and Mr. Ford* 1

17 The same, *first state before the date, superb proof with margin, from Mr. Ford's Collection* 1

18 The same subject, not the reverse copy, but an undescribed repetition, with the cross shaded, *from the Collections of Martin Folkes, Blackburne, Sir M. Sykes, and Mr. Ford* . 1

19 The Sybil reading, after Raffaelle, No. 6, *very fine* 1

20 The same subject, the reverse way, No. 7, *very fine, from the Mariette, Willett & Sykes Collections* 1

21 The Female seated asleep near a window: an Angel, bearing the Cross and flying towards the left, is seen above; perhaps a study from nature by Parmigiano 1

*** Bartsch does not describe this print, which is engraved somewhat in the manner of Bonasone.

Profane History.

21*The Magnanimity of Scipio, after Rosso Fiorentino, No. 3 1

22 The Victory of Scipio, the only engraving of this subject from Raffaelle, No. 4;—and the Conference of Scipio and Hannibal, after Julio Romano, No. 5, *both in the second state* . 2

23 The Combat with the Saracens at the Port of Ostia, after Raffaelle, No. 7 . . 1

Mythological Subjects.

24 Two small pieces, in the manner of the Master of the Caduceus, representing Mercury and Pandora, or Psyche, ascending and descending in the air, Nos. 1 and 2 2

*** These exquisite little gems are from the collections of Sir Mark Sykes and of Mr. Wilson, who classed them as by Bonasone.

25 Two Cupids carrying the Club of Hercules, from Raffaelle, No. 4;—and Cupid with a Griffin, from the same, in the Farnesina, No. 8 2

26 The last print, No. 8, before the name of Salamanca; *from the De Fries Collection* 1

27 Psyche ascending with the Vase, after Raffaelle, in the Farnesina, No. 5, *very fine* 1

28 Venus and Cupid standing on Clouds, after Parmigiano, supposed to be by Giacomo Francia, or Bonasone, No. 6, *first state* 1

29 The Triumph of Venus on the Sea, by an early Engraver, No. 7, *extremely rare* 1

30 Diana and Nymphs surprised by Actæon, No. 10, *beautiful impression, from the De Fries Cabinet* 1

31 The same, *proof, before the name of Lafreri* 1

32 Jupiter with the Eagle, Cupid and other Deities, seated on the Clouds, supposed to be from Salviati or Michael Angelo, No. 11 1

*** A print of singular rarity, and always ill printed. The impression in the De Fries Collection was entirely drawn over with a pen, and the edges mended.

33 The Birth of Adonis, No. 12, *an undescribed proof, before the name of Lafreri and date, from the De Fries Cabinet* 1

34 The Children of Niobe slain by Apollo and Diana, after Rosso Fiorentino, No. 13, *fine* 1

35 The Feast of the Gods for the Nuptials of Psyche, in the Farnesina by Raffaelle, No. 15, with the monogram of a German master, *fine* 1

Fancy Subjects.

36 Apollo pursuing Daphne, No. 4, *extra rare* 1

37 Two Sibyls, after Raffaelle, No. 5, *very fine, from the Storck Collection* 1

38 Two other Sibyls, No. 6, *from the De Fries Collection* 1

39 The two Men with Oxen drinking, called "L'abbreuvoir des Bœufs," No. 8, *very fine, from the De Fries Collection* 1

40 The same, *before the retouch, and without the words Ant. Sal. exc., very rare* 1

*** With reference to the doubts of Bartsch, the engraver appears to be Agostino Veneziano, the chiaroscuro of other plates of his having been altered on a similar principle; but Raphael is not the author of the design, which forms one of the illuminations to the Vatican MS. of Virgil engraved by Bartoli, and refers probably to the passage:

"Ad puteos aut alta greges ad stagna jubeto,
"Currentem ilignis potare canalibus undam;"
Georg. iii. *l.* 329.

41 The Warrior and recumbent Female, called Mars surprising Rhea, from a bas-relief in the Palazzo Mattei, No. 10, *from the Sykes Collection* . 1

ARCHITECTURE.

42 The Altar of the Second Temple of Jupiter Capitolinus, No. 3, *proof before the words, Ant. Sal. exc., not described* 1

43 The Base of the Theodosian Column at Constantinople, No. 4, *very fine* . 1

NOT IN BARTSCH.

44 The Arch of Constantine; the Temple of Janus; the Temple of Antoninus and Faustina, and the Moles Adriani, *old impressions with margin* . 4

45 The Mausoleum of Augustus; the Pyramid of Cestius: the Antonine Column and Obelisk; the Theatre of Marcellus, and the Septizonium . 5

46 The Septizonium, *before the name of Lafreri;* and an Arch, inscribed "ROMA. LARCHO. DE. VESPEXIANO. APRESO. STA. MARIA. NOVA." *curious* 2

47 The Coliseum, no mark; the Pantheon, a section; the Tomb on the Via Cassia, *all fine* . 3

48 The Statues of Monte Cavallo, the front view 1546, the back view 1550; the Arch of the Claudian Aqueduct; and the Trophies of Marius, *all fine* 4

JACOPO CARAGLIO.

SACRED SUBJECTS.

49 The Annunciation, from the drawing by Raffaelle, late in the possession of Sir T. Lawrence, No. 2, *very fine; from Richardson the painter's collection* 1

50 The Annunciation, after Titian, No. 3 1

51 The Madonna seated with the Child in the lap of St. Ann, with, on the right, St. Sebastian, and on the left St. Roch, IO. IACOBVS. VERONENSIS. FE., and four verses, STELLA. CELI. &c.

*** This is not in Bartsch.

52 The Holy Family, after Raffaelle, No. 5, *very fine* 1

53 The same, *first state, with the cradle blank* 1

MYTHOLOGICAL.

54 The Loves of the Gods, the suite according to Bartsch, No. 9-23, wanting No. 10,—also four not in Bartsch, viz. Venus and Adonis, Jupiter and Io, Jupiter and Semele, Apollo and Hyacinthus 18

55 The same, the suite in Bartsch, wanting Nos. 10, 12, 15 and 17, but with the Venus and Adonis not in Bartsch 12

56 Duplicate of No. 18, Apollo and Daphne, *fine* 1

57 Duplicate of No. 20, Cupid and Psyche, *extra fine* 1

58 The Heathen Gods and Goddesses, in niches, after Rosso, No. 24-43, wanting No. 15 19

59 The Labours of Hercules, after Rosso, No. 44-49, *the set of six, complete and fine, before the name of Salamanca* 6

60 Mercury and Psyche, after Raffaelle, No. 50, *fine, from the De Fries Collection* 1

61 The same, *with the retouch and initials of Michel Lucchese* 1

62 The Dispute between the Muses and the Pierides, after Rosso, No. 53, *from the Collection of Count Fries* 1

63 Female Figure, called "Le Carnage," intended to personify War, No. 55, *fine and rare, from the Collections of P. Mariette*, 1667, *Mr. Willett, and Sir M. Sykes* 1

64 The Woman seated upon a Rock in the Sea, a circle, No. 56, *very fine* 1

65 The School of the Ancient Philosopher, No. 57, *very fine, from Sir Peter Lely's Collection* 1

*** This singular print has never yet been properly explained. On the tablet above are the words, "AVT. DEVS. PATITVR, AVT. TOTA. MVDI. MACHINA. DISSOLVITVR.," the exclamation of Dionysius the Areopagite, when, with his master Apollophanes at Heliopolis, in Egypt, he witnessed the eclipse of the Crucifixion. He is represented standing near his master, who is seated, and pointing to the stars, visible by day.

66 Another impression, not so powerful, with the words more legible 1

67 The Spectre, called "La Fureur," after Rosso, No. 58, *fine* 1 . 2 6

68 The Battle of the Buckler, after Raffaelle, No. 59, *superb impression of this capital piece* 1 / . .

69 Æneas and Anchises, after Raffaelle, No. 60, *an extraordinary impression, from the Blackburn and Sykes Collections* 1 2 15 6

70 Diogenes, after Parmigiano, No. 61, *a matchless impression, from the Collection of Count Fries* 1 3 . .

71 Alexander and Roxana, after Raffaelle, No. 62, *superb impression, from the Collection of Count Fries* 1 2 19 .

72 The Rape of the Sabines, after Rosso, No. 63, *very fine* 1 . 2 6

73 Ixion embracing the Cloud, Appendix No. 1, *extra fine, from the De Fries collection* 1 . 6 .

GIULIO BONASONE.

Old Testament.

74 Noah and his Family leaving the Ark, after Raffaelle, No. 4, *brilliant impression* 1 . 14 .

75 Moses striking the Rock, and ordering the Israelites to collect Manna in the Wilderness, after Parmigiano, No. 5 1 . 6 .

76 The Cup found in Benjamin's Sack, from Raffaelle, No. 6, —and a repetition, marked P. V. O. 2 . 13 .

77 Judith putting the Head of Holofernes into the Sack, No. 8, *fine and very rare, before the plate was reduced in width* 1 / 6 .

New Testament.

78 The Adoration of the Shepherds, after Giulio Romano, No. 38 1 . 2 6

79 The Adoration of the Shepherds, with a choir of Angels above, entirely etched, No. 39, *from the Collections of P. Mariette*, 1691, *Mr. Ford*, 1823, *and Mr. Esdaile*, 1829, *rare* 1 . 6 .

80 The Resurrection, 1561, partly etched, No. 45, *fine* 1 . 8 .

81 The same, *undescribed proof before the dark background to the principal figure, very fine and rare* 1 3 6 .

	6	7	82 The Charge to Peter, after Raffaelle, attributed to Bonasone, *see Cumberland's Catalogue, p.* 67 1	Evans
			THE VIRGIN MARY.	
	3		83 The Holy Family, No. 46, *fine* 1	Green
			84 The Marriage of St. Catharine, after Parmigiano, No. 47, *brilliant impression* 1	Evans
	6		85 Holy Family, with Angel above, scattering flowers, entirely etched, No. 48, *rare* 1	Rowsell
	19		86 The Madonna fainting, supported by the other Maries, after a drawing by Raffaelle, No. 50, *fine and rare* 1	Nozeda
	17		87 The Madonna, assisted by an Angel and two females, washing the Infant's feet, after Giulio Romano, No. 51 1	Tiffin
	10		88 The Virgin with the Dead Body of her Son across her knees, from the Pietà of Michael Angelo in St. Peter's, No. 53 1	Nozeda
2	18		89 The Virgin standing by the Dead Body of her Son extended on a bier, after Raffaelle, No. 60, *very fine* 1	Tiffin
2	12		90 The Madonna and Child in the Clouds, with, below, St. Jerome and St. John Baptist, after Parmigiano, for the picture in the National Gallery, No. 62, *brilliant impression, in fine preservation* 1	Colnaghi
2	18		91 Holy Family among ruins, after Raffaelle, No. 63, *fine, Bartsch calls it "Piece rare"* 1	Tiffin
	1		92 Holy Family, with the Infant asleep, after Michael Angelo, called "La Madonna del Silenzio," No. 66 1	Evans
	19		93 A Riposo of the Holy Family in a landscape, with the Infant St. John and an Angel gathering fruits, after Titian, partly etched, No. 69 1	Nozeda
			SAINTS.	
	2	6	94 St. Paul and the Dragon, No. 71; St. Paul preaching, No. 72; and Peter and John healing the Cripple; all after Perino del Vaga, No. 73 3	Rowsell
	6		95 The same, Nos. 71 and 72, *very fine, with broad margins* 2	Green
	2	6	96 St. Mark, after Perino del Vaga, No. 75, *fine* 1	Tiffin
	4		97 St. George and the Dragon, after Julio Romano, No. 77, *fine and extra rare* 1	Green

Mythology.

98 Silenus, No. 88, and Midas, No. 89, *both from the Antique, brilliant impressions, from the De Fries collection* 2

99 Bacchus on a Car drawn by Panthers, No. 90, *rare* 1

100 Neptune drawn by Sea Horses, No. 96, *very fine, from Mr. Barnard's Collection* 1

101 Nymphs and Satyrs in a Grotto bathing, No. 97, *fine and rare* 1

102 The Story of Jason and Medea, *from a bas-relief*, No. 98 1

103 The Chariot of the Sun, No. 99, *superb impression* 1

104 Cupid and Psyche in a Triumphal Car drawn by Swans, No. 105, *very fine and rare* 1

105 The Elysium of Love, No. 106, *magnificent impression* 1

106 The Goat Amalthea and the Infant Jupiter, after Giulio Romano, No. 107 1

107 The set of the History of Juno, complete, No. 113-134, *in the finest state, from Mr. Esdaile's Collection* 22

108 The Bust of Juno, No. 136, *scarce* 1

109 The set of four Statues, in niches, viz.—Leda, No. 140; Diana, No. 141; a Muse, No. 142; Luna, No. 143 4

110 Epimetheus opening Pandora's Vase, No. 144, *scarce* 1

111 Six of the Loves of the Gods, viz.—Bacchus, No. 147; Juno in the Air, No. 152; Venus, No. 160; Apollo, No. 161; Mars, No. 162; Venus on a Cloud, No. 163, *all choice impressions* 6

112 Semele, No. 166, *proof before the verses, extra rare* 1

113 Termini of Silvanus and a Nymph, No. 165, and of Hercules and Dejanira, No. 166, *fine* 2

114 Sea Nymphs and Tritons feasting on Fish, No. 173, *a magnificent impression with the blank corners at top perfect* 1

Fancy Subjects.

115 The Combat with the Sea Monster, No. 178, *fine, from the De Fries Collection* 1

	16		116 The set of Thirteen Anatomical Figures, complete, 309-341, *very rare single, and few perfect sets known* 13	Grimm
	1		117 Duplicates of six, viz. No. 331, 334, 335, 336, 339, 340 6	Ulute
			ARCHITECTURE, &c.	
	8		118 Frieze with a winged Centaur, No. 353; another Frieze with two Cupids and a Monster, half lion and half man, No. 354, *very fine* 2	Evans
			THE MASTER OF THE DIE.	
			SACRED SUBJECTS.	
2	10		119 Christ bearing his Cross, No. 2, *fine* 1	Tiffin
2	4		120 The Body of Christ supported on the Tomb by two Angels, &c., after Raffaelle, No. 5, *first impression*, 1532 1	Evans
1	1		121 The Assumption, after Raffaelle, No. 7, the original, *fine* 1	Do
	12		122 The same, reversed, perhaps a copy, *very fine* 1	Rouse
2	14		123 The Virgin, on Clouds, crowned by two Angels, after Raffaelle, No. 8, *signed P. Mariette*, 1660 1	Do
6			124 The Virgin seated and crowned by Jesus Christ, repetition of No. 56 of the 14th vol. of Bartsch, after Raffaelle, No. 9, *first state* 1	Grimm
3	1		125 The Coronation of the Virgin in the presence of the Holy Trinity and Angels, copy of No. 10, according to Bartsch, *a beautiful print, from the Collections of Jonathan Richardson, Michael Rysbrack, Sir Joshua Reynolds and Mr. Esdaile* 1	Do
	12		126 Christ's Charge to Peter, after Raffaelle, No. 11, the original 1	Rouse
1	8		127 St. Barbara, No. 12; The Magdalen, No. 13; St. Sebastian, No. 14; St. Roch, No. 15, *all very fine* 4	Do

£132.13.0

SECOND DAY'S SALE.

THE MASTER OF THE DIE, *continued.*

Mythological Subjects.

LOT				
128	Hercules driving away Envy from the Temple of the Muses, after B. Peruzzi, No. 17; Cybele in her Car, after Julio Romano, No. 18, *both before the retouch* 2	"	1	"
129	The Story of Apollo and Daphne, after Peruzzi or Julio Romano, the set of four, No. 19, *all before the retouch* 4	"	16	"
130	Bacchus with Cupids, after Raphael, No. 23, *first state before the address* 1	"	12	"
131	Apollo and Venus in their Cars, after Raffaelle, No. 24, the original, *fine* 1	"	9	"
132	Jupiter, Ganymede, Venus and the Graces, from Raffaelle, No. 25, the original, *very fine* 1	"	19	"
133	Venus and Juno in their Cars, after Raffaelle, No. 26, *before the words* ANT. SAL. EXC. *in the middle of the margin below* 1	"	10	"
134	The Sacrifice to Priapus, after Raffaelle or J. Romano, No. 27, the original, *very fine* 1	"	6	"
135	The Nuptials of Jason and Créusa, *from the Antique*, No. 28, *fine, with the inscription below, which Bartsch says is generally cut off* 1	"	11	"
136	Cupids sporting, after Raffaelle, No. 30, original, and copy reversed, marked F. H. 2	"	9	"
137	Apollo and Marsyas, from Raffaelle, No. 31, original, *before the retouch, signed P. Mariette*, 1666 1	1	7	"
138	The Designs for the Papal Tapestries, after Raffaelle, No. 32-35, the set of four, *very fine* 4	2	16	"
139	The same, *before the inscriptions, of the utmost rarity* 4	4	12	"

"	12	,	140 The figures of the Three Amorini, as Plutus and his Tributaries in No. 32, Drawing in chalk and wash, heightened, by Luca Penni, *very fine* 1	Colnaghi
1	"	,	141 Two Friezes of Cupids, after Raffaelle, No. 36-37, *fine and rare* 2	Do
6	,	,	142 The same, proofs before the name of Lafreri, *and signed P. Mariette*, 1668, *from the Collection of Sir Thomas Lawrence* 2	Graves
"	11	,	143 The Nuptial Banquet of Psyche, from Raffaelle, No. 38 1	Noseda
1	13	,	144 The Story of Cupid and Psyche, after Raffaelle, the set of thirty-two, No. 39-70, *second state* 32	Siffkin
40	"	,	145 The Fable of Psyche, after Raffaelle, the set, No. 39-70, complete, *in the first state;* together with six Proofs before the verses underneath, viz. No. 44, 45, 48, 56, 66, 68 of Bartsch, or No. 6, 7, 10, 18, 28, 30, of the series 38 *** "This set is from the Collection of M. Revil, and produced at his sale 400 francs. There does not perhaps exist a finer set. There are duplicates of four before the letters"—*MS. Note.* Two other proofs before the letters have been added since.	I. —
1	1	,	146 The single subject from the History of Psyche, without verses, No. 71 1	Noseda
			VARIOUS OTHER SUBJECTS.	
"	6	,	147 Æneas and Anchises, after Raffaelle, No. 72; and the same, retouched by Thomassin, *both fine, from the De Fries Collection* 2	Baker
"	6	,	148 The same, a repetition, with the die, and below eight different verses, beginning "Arde Troia," *very fine and rare, and not described* 1	Do
"	7	,	149 The Victory of Scipio over Syphax, No. 73, *first state,* before the inscription, "SUMPTUM. EX. FRAGMENTIS." &c. 1	Roupell
"	2	,	150 The Triumph of Scipio, No. 74, *first state,* before the inscription and the address of Lafreri, *from the Collections of Lord Bute, Thane, and Sir M. Sykes;* and copy, reversed, *not described* 2	Gruner

151	The Female viewing herself in a Mirror, a Moor behind her, from Raffaelle, No. 75, *fine, from Mr. Wilson's Collection* 1	2	15	
152	The Phœnix, after Raffaelle, No. 76, the original, *rare* 1		1	
153	A Combat of Two Gladiators, No. 77, *very fine* 1		2	
154	The Naval Combat, after J. Romano, No. 78, *very fine* 1		2	6
155	A Panel of Arabesque Ornament with figures, No. 81; another, also after Raffaelle, with verses, *proof not mentioned, before the name of Salamanca* 2		8	

NICCOLO BEATRICETTO.

Portraits.

156	The Portrait of Henry II. King of France, 1556, No. 3, *first and rare impression, in brilliant state, from the Storck Collection* 1	3	7	
157	Portrait of Juan de Valverda, a Spanish Physician, No. 5, *from the De Fries Collection* 1		6	

Sacred Subjects.

158	Joseph explaining his Dreams, after Raffaelle, in the Loggie, No. 9, *very fine* 1		16	
159	The Prophet Jeremiah, from Michelangiolo, in the Sistine Chapel, No. 10 1	1	14	
160	St. Peter walking on the Sea, from Giotto's Bark of the Church, called "La Navicella di Giotto," No. 16, *fine* 1		15	
161	Christ's Descent into Limbo to release the Ancients, after Raffaelle, No. 22, *first state, fine* 1		6	
162	The Statue of Christ in the Minerva, by Michelangiolo, No. 23 1		9	
163	The Image of Our Lady of Loretto, between twisted columns, No. 26, *scarce* 1		2	
164	A repetition, not described, with a bordure and a second line of inscription, "FATTO. RETTRAR. PER. IL. R^mo. CARDINAL. DI. AGVSTA.," *very fine* 1		2	

165 The Madonna and Infant enthroned, and distributing rosaries to the Dominican Order, in an oval formed of a large rosary, No. 29, the original, which was twice copied, *in the finest state, with margin, from the Storck Collection* 1

166 The Adoration of the Cross by the Virgin and other Saints, No. 35, *fine and perfect impression* 1

167 The Last Judgment, by M. Angelo, in the Sistine Chapel, complete in ten pieces (though Bartsch says eleven), No. 37, *very fine* 10

168 A single Figure from the Crucifixion of St. Peter, by M. Angelo, before the plate was reduced in size, *an extraordinary print, undescribed, very fine, from the De Fries Collection* 1

Mythological.

169 The Fall of Phæton, after M. Angelo, No. 38, *very fine* 1

170 Titius torn by the Vulture, after M. Angelo, No. 39, *the original* 1

171 The Death of Meleager, No. 41, *brilliant impression, from the De Fries Collection* 1

Historical and Fancy Subjects.

172 The Sacrifice of Iphigenia, No. 43, *first state, before any retouch, and before the inscription below was removed* 1

Antique Statues.

173 The Equestrian Statue of Marcus Aurelius in the Capitol, No. 87; The Laocoon, No. 91, *fine* 2

174 Combat of Roman and Dacian Soldiers, from a Bas Relief in the Arch of Constantine, No. 94, *magnificent impression, from the De Fries Cabinet* 1

175 The River Nile, No. 95; The Tiber, No. 96; The Statue of Oceanus, No. 97, *all fine* 3

Architecture and Plans.

176 The Temple of Fortuna Virilis at Rome, No. 99 1

177 The Pantheon, No. 100, *second state, fine* 1

*** This is the first state according to Bartsch, who assumes that 1549 must be an error, and that the plate must have been shortened below, whereas the junction of the addition, "*la soudure*," may be traced along the uppermost step, across the whole plate.

178 The Castle of St. Angelo at Rome, No. 101, *first state, before either of the addresses or any retouch* 1

179 Section of the Baptistery in the Lateran, No. 103, *very fine state* 1

180 The Circus Flaminius, 1552, No. 104, *fine state* 1

181 A Twisted Column, richly ornamented, *very fine, before the address of Lafreri in small letters beneath the base* 1

*** This beautiful print is not described, but is apparently the work of Beatrizet.

182 A Map of Central Europe, between Paris and Belgrade; on the left above is a tablet, inscribed, "NOVA. GERMANIAE. DESCRIPTIO. CVM. ADIACENTIBVS. ITALIAE. GALLIAE. BRITANNIAE. POLONIAE. ET. PANNONIAE. PARTIBVS. &c.—MDLIII.;" on the same side below is the monogram of the engraver, composed of the letters N.B. The whole Eastern Coast of England is given, with names of places, up to Bervich, and the Arms of Queen Mary *w.* 28, *h.* 18⅝. 1

*** This interesting work of Beatrizet is not described.

ENEA VICO.

Sacred Subjects.

183 Judith and Holofernes, after Michelangiolo, No. 1, *from the Sykes Collection* 1

184 The Annunciation, after Raffaelle, No. 2, *from the De Fries Collection* 1

185 The Annunciation, after Titian, No. 3 1

186 The Virgin and Child and Saints, No. 5, *fine, from Stuart's Sale*, 1788 1

187 The Burial of Christ, after Raffaelle, No. 7, *fine* 1

188 The Virgin and others bewailing the Dead Body of Christ at the Sepulchre, after ditto, No. 8, and a Drawing of the same, in pen and wash, *very much damaged and repaired* 2

189 The Descent from the Cross, after Vasari, No. 9; St. Jerome on his knees, No. 10, *both very fine, from the Collection of Count De Fries* 2

190 The Prophet Esaias, from M. Angelo, in the Sistine Chapel, No. 11, *brilliant impression, from the De Fries Collection* 1

191 The same, before the angles on each side below were shaded 1

*** Not described by Bartsch.

Historical.

192 The Battle of the Amazons, oval, No. 14, with the original drawing, bistre wash 1

193 Pebpignian. A Bird's-eye View of the Town and the Siege, with the Country around, carcasona. nerbona. salses. &c. marked on the left below, E.V. 1542, *w.* 13, *h.* 9, *fine and rare* 1

*** This is not described by Bartsch.

194 Tarquin and Lucretia, after Raffaelle, No. 15, *first state very fine, from the De Fries Collection* 1

195 Nizza. View of Nice from the Sea, with the Attack of the Citadel by Barbarossa, the Turkish and French Fleets, &c.; on the left is the date M.D.XLIII. with the initials Æ. V., *w.* 16, *h.* 9⅝, *fine and rare* 1

*** Not described by Bartsch.

196 Buda. Bird's-eye View from Pesth of the Siege of the Turks there, "E. V. 1542," *w.* 16, *h.* 11⅛, *very fine and rare* 1

*** Not described by Bartsch.

197 Map of France, Spain, Lombardy, &c. In a cartouche on the right at top is the title, "La uera descrittione di tutta la Francia et la Spagnia et Fiandra doue si ueggono Le Città, confini, Mari, Fiumi et Porti che in Esse si contengono. L'altre Parti ad Essi circonstanti ui son poste solo per dimostrar I Termin di esse con ogni diligentia fatte et misurate. L'ano. M.D.XLII. E. V." *w.* 19, *h.* 15, *very fine and rare* 1

*** This interesting early map is undescribed.

198 Lucretia, after Marcantonio, No. 16, *very fine, from Sir Mark Sykes's Collection* 1

199 The Army of the Emperor Charles V. crossing the Elbe, near Muhlburg, large oval, No. 18: below is the monogram of Hans Sebald Beham 1

200 The Toilet of Venus, No. 19, *from the De Fries Collection, fine* 1

201 The Amours of Mars and Venus, after Parmigiano, or rather Perino del Vaga, No. 21 1

*** Alectryon being changed into a Cock, is described by Bartsch as Cupid asleep.

202 The same, *in the first state, superb impression, from Mr. Ford's Collection* 1

203 The same Design, in mezzotint, with slight variations, the Royal Arms of France being introduced on the bed canopy; the engraver is unknown, but a word like *Joanes* is indistinctly marked below, *extra rare and fine, from Mr. Ford's collection* 1

204 The Goddess Flora standing, No. 23, *very fine, from the De Fries Collection* 1

205 Venus and Cupid, No. 24, *second state*—Leda, No. 25—and the Daughters of Pierus, No. 29, *both fine, from the De Fries Collection* 3

206 Leda and the Swan, No. 26—and the copy, *both fine, from the De Fries Collection* 2

207 Mars and Venus, with Vulcan working at his forge, No. 27, *first state, which generally has the words Ant. Sal. exc.; this is a magnificent impression, and is without those words*—also an impression of the altered Plate, with the principal group suppressed 2

208 The Dispute between the Muses and the Daughters of Pierus, No. 28, *very rare*—also an Engraving, by Valentin, of the same subject; *the picture is in the Louvre* 2

209 The Combat of the Centaurs and the Lapithæ, after Rosso, No. 30, *the original, very fine, from the De Fries Collection* 1

"	6	.	210 The Forge of Vulcan, after Primaticcio, No. 31—The Bacchanalian Procession, No. 32, *fine, from the De Fries Collection* 2	Liffin
.	6	.	211 The Old Woman about to step into the Grave, from Marcantonio, No. 36, *extraordinary impression, from the Ottley and Sykes Collections* 1	Gruner
.	2	6	212 A Sacrifice, after Perino del Vaga, No. 38, *fine and rare* 1	Noresda
.	12	.	213 The Old Woman spinning, after Parmigiano, No. 39, *the original, superb impression, from the Collection of Count Fries* 1	Baker
.	7	,	214 The Antique Female Statues, in the Gallery of the Cardinal Della Valle, Nos. 42, 43, 44, *all fine* 3 215 Proserpine standing, after Parmigiano, No. 45—and the copy, mistaken by Bartsch for the original, *both very fine* 2	Gruner
"	1	.	216 The Roman Courtezan, with Virgil in the basket, No. 46, *from the De Fries Collection* 1	Noresda
.	16	.	217 The Rhinoceros, "NASCONO. QVESTI. ANIMALI. &c." No. 47, *extra fine and rare, from the same* 1	Colnagh
"	9	.	218 Allegorical Composition of Children cooking, &c., after Michelangiolo, No. 48, *fine, from the Collections of Michael Rysbrack and Lord Bute* 1	Noresda
1	6	.	219 The Academy of Baccio Bandinelli, No. 49, *first state, magnificent impression* 1	Graves
.	6	.	220 The set of Forty-two Emblematical subjects, after Salviati, Nos. 50-91—and the set of Eight Philosophers, Nos. 92-99, *very rare, complete, beautiful impressions, from the De Fries Collection* 50	Evans
.	15	.	221 The set of Antique Gems, No. 100-133, in three pieces, before the plates were cut, *not known to Bartsch* 3	Do
1	11	.	222 The Portraits of Pope Paul III, No. 235—Pope Julius III, No. 236—and Antonfrancesco Doni, inscribed DICERIE., No. 244, *all fine* 3	Liffin
1	8	.	223 The Head of Christ, No. 240—Portraits of Ariosto, No. 241—Bembo, No. 242—Domenichi, No. 243—Doni, No. 245—Gelli, No. 246—Henry II. King of France, No. 247—Laura Terracina, No. 248—and Cipriano Moresini, No. 249 9	Nisbet

224	The Portrait of Giovanni de Medici, in an ornamented oval cartouche, No. 254, *fine* 1		6	
225	The Genealogical Tree of the first Twelve Cæsars, No. 256, *first state, with the letter-press inscriptions* 1		3	6
226	An Architectural Decoration, with numerous figures, forming the frame to a portrait of Philip II, which is faintly indicated, the plate being unfinished, No. 417, *from the Collection of Count Fries, "Du cabinet Praun, morceau rarissime," in the finest state* 1	3	13	6
227	The Antonine Column and Obelisk, No. 418, *first state, before the inscription, rare according to Bartsch* 1		4	
228	The Amphitheatre or Colosseum at Rome, two pieces joined, No. 419, *fine, from the De Fries Collection* 1		3	
229	The Young Man and Fortune, "IO. SON. FORTVNA. BVONA. &c." attributed to Enea Vico, *rare* 1		3	
230	Six square Plates of Devices, with mottos, in grotesque frames, *not described, size* $2\frac{4}{8}$ *in.* 1		5	

GIOVANNI BATISTA MANTOVANO.

Sacred Subjects.

231	The Madonna and Infant, No. 1—The Virgin and Child, on a crescent, with two Angels, No. 4, *from the De Fries Collection, both rare, and not in the Sykes Sale* 2		3	
232	The Resurrection, No. 5, and copy by Diana Ghisi 2		2	6
233	The Resurrection, No. 5, *very fine, from the Sykes Collection* 1		12	
234	David and Goliah, No. 6 1		2	6

Mythological.

235	Cupid sleeping on a Couch, No. 8, *very fine* 1		1	
236	Jupiter and Deoïde, No. 9, *rare* 1		1	
237	Cupid playing on a Musical Instrument, No. 10—Minerva standing, No. 11, *from the De Fries Collection, both very fine* 2		3	
238	Hercules and Antæus, No. 12, *beautiful impression* 1		18	
239	The same, reversed, an etching, undescribed, *from the Sykes Collection* 1		2	

240 The Amours of Mars and Venus, 1539, No. 13, *from the Storck and Ford Collections, rare* 1

*** This design was copied by Enea Vico.

241 A smaller engraving, from the same design, reversed, *very fine, from the Collections of Count Fries and Mr. Ford, h.* $8\frac{1}{8}$, *w.* $5\frac{6}{8}$. 1

*** This is omitted by Bartsch in his Œuvre de J. B. Ghisi, but it appears to be from his graver, and is extra rare.

VARIOUS OTHER SUBJECTS.

242 A Warrior on horseback, No. 15—The Standard Bearer, No. 16 2

243 The Castle of St. Angelo, No. 17, *rare*—The River-God, No. 19, with margin 2

244 The Trojans and Greeks in naval combat, No. 20 1

GIORGIO GHISI MANTOVANO.

NEW TESTAMENT.

245 The Meeting of Mary and Elizabeth, after F. Salviati, No. 1, *superb unfinished impression*, with the white column above the head of the female on the left.

*** A similar Proof is described in a note by Bartsch as existing in the Imperial Library at Vienna.

246 The Adoration of the Shepherds, No. 2, *fine and rare* 1

247 The Nativity, after Bronzino, No. 3, in two sheets, *an impression of extraordinary brilliancy*

248 The Last Supper, after *Lambert Lombard*, No. 6—The original, 1551, *fine* 1

249 The Crucifixion, in a glory of Angels, No. 8 1

250 The Resurrection, No. 9—and a reverse Proof 2

SAINTS.

251 The Martyrdom of St. Barbara, No. 10, *rare.* 1

*** Bartsch describes this print as without mark, probably from a cut impression.

252 The Marriage of St. Catherine, after Primaticcio, No. 11 1

Various Sacred Subjects.

253 The Prophets and Sibyls of the Sistine Chapel, by Michelangiolo, No. 17-22, set of six in fine original condition, with rough edges 6 — / 16 ,

Historical.

254 Cajus Marius receiving the Soldiers, after Polidoro, No. 26, *very fine, from Sir M. Sykes's Collection* 1 — 2 ,

255 Tarquin and Lucretia, after Julio Romano, No. 27, an etching, *from the Sykes Collection* 1 — 3 ,

256 The Trojans deceived by Sinon, No. 23, *a most perfect impression, from the Collection of M. Rysbraeck* 1 — / 2 ,

Mythological.

257 Neptune, No. 30—Thetis seated, No. 32—Thetis standing, No. 33 3 — 6 ,

258 Victory, holding a globe, No. 34, *very fine, P. Mariette*, 1674, *from Mr. Esdaile's Collection.* 1 — 3 ,

259 The four upright Ceiling Pieces, after Primaticcio, No. 36-39, *fine set, from the De Fries Collection* 4 — 14 ,

260 Venus and Adonis, after Teodoro Ghisi, No. 42, *fine* 1 — 6 ,

261 Hercules, victorious over the Hydra, after J. B. Bertano, No. 44, *fine* 1 — 7 ,

262 Cupid and Psyche on the Couch, after Julio Romano, No. 45, *very fine, from the Collection of Count Fries* 1 — 10 ,

263 Bacchus in Triumph, oval, after Julio Romano, No. 46 1 — 2 ,

264 The Fates, after the same, No. 47, *very fine, before the names, from the Collection of Count Fries* 1 — 10 ,

265 The four oval Ceiling Pieces, after Primaticcio, No. 48-51, *from the De Fries Collection* 4 — 6 ,

266 A Goddess, perhaps Diana, recumbent on her car, after Primaticcio, No. 53, *fine and rare* 1 — 8 ,

267 Venus and Vulcan seated in the forge, after Perino del Vaga, No. 54, *fine*—The Sleeping Faun and the Goat, after Julio Romano, No. 55, etching, *rare* 2 — 5 ,

268 Hercules recumbent, in a landscape, No. 56, *fine* 1 — 16 ,

1	1	.	269	The Birth of Memnon, from the Palazzo del T., by Julio Romano, No. 57, *fine* 1	Tiffin
3	15	.	270	The same, an early undescribed proof, before the tablet inscribed CV. PRIVILEGIO. REGIS., and before the horizontal shadings on the water and on the foreground, *a print of great curiosity and beauty* 1	Grave
.	2	.	271	The Parnassus, after Luca Penni, No. 58, *the original, not fine* 1	Tiffin
.	5	.	272	Jupiter, with other Deities, on the Clouds, placing the Bear among the Constellations: after a Ceiling at Fontainebleau, by Primaticcio, No. 59 1	Grun
1	2	.	273	The Judgment of Paris, No. 60, *superb impression* 1	Bake
.	6	.	274	The Silvan Deities bewailing the death of Procris, after Julio Romano, No. 61, *first state, the pure etching, without retouch* 1	Grun
1	1	.	275	The original Drawing for the same 1	Nord

£155. 2. 6

THIRD DAY'S SALE.

GIORGIO MANTOVANO, *continued.*

FANCY SUBJECTS.

LOT					
.	11	.	276	Angelica and Medoro, after Teodoro Ghisi, No. 62, *very fine, P. Mariette,* 1672, *from the Gulston, Thane and Sykes Collections* 1	Grau
.	17	.	277	The Calumny of Apelles, after Luca Penni, No. 64, *broad margin and MS. inscription* 1	Clem
.	5	.	278	Danae in the boat, after Julio Romano, No. 65, *rare, from the Rysbraeck and De Fries Collections* 1	Bak
.	18	.	279	The Cemetery, or Resurrection, after J. B. Bertano, No. 69, *magnificent impression, from the Collections of Mariette,* 1668, *and Count Fries,* 1807 1	Clem

280 Three Emblems, in ornamental frames—An Axe and Tree, "INCERTA. FEROR."—The Eagle soaring up to the Sun, "PVR. CHE. &c."—The White Doe, "NESSVN. MI. TOCCHI." all with the mark G. M. F., $3\frac{6}{8}$ *in. high*, 3 *in. wide*, *not in Bartsch, fine, from the Sykes Collection* 3 — 8 —

281 The Monogram I.H.S. in a Glory, encircled with Cherubs, the clouds forming an irregular edge to the plate; perhaps a pattern for a Sacramental piece of Plate, *not described, diameter* 6 *in.* 1 — 3 —

282 A Young Man naked, carried in procession, after Primaticcio, No. 1 of the "Pieces Douteuses," ascribed to Guido Ruggieri 1 — 1 —

ADAMO MANTOVANO.

SACRED SUBJECTS.

283 The Flagellation, No. 1, *cut below, very scarce* 1 — 18 —

284 The same subject, differently treated, from the design of Michelangiolo for the painting by Sebastian del Piombo in S. Pietro Montorio, No. 2, *superb state and impression* 1 — 5 10 —

285 The Virgin and Infant, No. 4, *very fine* 1 — 1 6 —

286 The Holy Family, with Saints, from Giulio Romano, No. 6, *unfinished proof, before the aureoles to the heads, or any inscriptions, the angels above in outline, not described by Bartsch* 1 — 3 15 —

HISTORICAL.

287 Æneas carrying Anchises, No. 9, *fine, with margin* 1 — 7 —

MYTHOLOGICAL.

288 Hercules and Dejanira, after Giulio Romano, No. 10, *fine* 1 — 1 —

289 The Faun playing on the Reed-pipe, from Giulio Romano, No. 11, *from the De Fries Collection* 1 — 1 —

290 The two Cupids in a Car, after Giulio Romano, No. 12, *beautiful impression, from the Collection of Sir Joshua Reynolds* 1 — 16 —

291 The two Cupids on Dolphins, after Giulio Romano, No. 13, *with margin, from the De Fries Collection* 1 — 10 —

292 Hercules, *no mark*, No. 15—Diana, No. 18—Apollo, No. 20, *fine* 3

293 Hercules with the Lion, after Julio Romano, No. 21, *fine, from the De Fries Collection* 1

294 Apollo and Diana in their Cars, a Ceiling-piece, after Giulio Romano, No. 22, (but more probably by Giorgio Mantovano), *very fine* 1

295 Cupids sporting with dolphins, after Giulio Romano, No. 23; with the copy, *both fine, from the De Fries Collection* 2

296 Three Fauns and two Bacchantes, No. 24, *very fine, from the Collection of Count Fries* 1

297 The Choice of Hercules, No. 26, *very fine* 1

FANCY SUBJECTS.

298 The Young Man bearing the Yoke, called "La Servitude,' after Mantegna, No. 103, *superb impression, with margin, from Mr. Wilson's Collection* 1

299 Men scraping a Pig, after Giulio Romano, No. 104, *fine*—Victory, after Giulio Romano, No. 105 2

300 Men in Boats fishing, after Giulio Romano, No. 106, *very fine, with margin* 1

301 Combat of a Lion and Horse, after Giulio Romano, No. 107, *fine, from the De Fries Collection* 1

DIANA MANTOVANA.

NEW TESTAMENT.

302 The Woman taken in Adultery, No. 4, *second impression, fine* 1

302*Christ's Charge to Peter, after Raffaelle, No. 5, *superb impression with burr, from the De Fries Collection* 1

303 The Entombment, the Virgin fainting, No. 8, with the address of *Callisto Ferrante* 1

SUBJECTS OF THE VIRGIN.

304 Virgin and Infant, half length, after Durante, No. 12, *fine and rare* 1

305 The Madonna and Child, after F. Salviati, No. 13, *from the Ottley and Sykes collections* 1

306 The Holy Family, No. 14, *from the De Fries collection* 1

307 The Virgin and Child in the Clouds, after Raffaelle, No. 15, *brilliant impression* 1

308 The Holy Family after Raffaelle, No. 16, *from the Sykes collection* 1

309 The Virgin with the infants Jesus and St. John embracing, No. 17, *from Rysbraeck's collection, rare* 1

310 The Virgin and Infant, with St. Elizabeth, St. John with a lamb, and St. Joseph. On the cradle "DIANA. F." and below a distich beginning "HAEC. SENIOR. &c." *not in Bartsch, h.* $10\frac{4}{8}$, *w.* $7\frac{4}{8}$ 1

SAINTS.

311 The Martyrdom of St. Agatha, kneeling between a soldier and the executioner, inscribed "DIANA. INCIDEBAT. ROMAE. 1577," and in the margin "S. AGATHA." and four lines beginning Verberibus frustra, &c., *not in Bartsch, h.* $10\frac{3}{8}$, *w.* $7\frac{3}{8}$.

312 Christ seated in the Clouds, and below four Saints, after *Dom. Ghirlandajo*, No. 25, *very fine, from the De Fries collection* 1

313 The Birth of St. John Baptist, from Julio Romano, No. 26, *the original, from the De Fries collection* 1

314 The same subject, engraved the reverse way by Sebastianus a Regibus, *undescribed proof before the words* "ANT. LAFRERII." *on the left, fine, from the De Fries collection* 1

315 The Martyrdom of St. Catharine after Giulio Romano, large composition (more probably engraved by Giorgio Mantovano), No. 27, *very fine, from the collection of Sir Thomas Lawrence* 1

316 The Martyrdom of St. Lawrence after Baccio Bandinelli, copied from Marcantonio, No. 28, *superb impression, from the collection of Count De Fries* 1

HISTORICAL.

317 Aspasia at table with Socrates, No. 32, *fine* 1

318 The Continence of Scipio, from Giulio Romano, No. 33, *fine, from the De Fries collection* 1

319 The Greeks and Trojans combating for the body of Patroclus, inscribed on the left "Achilles defūctus. Iulius Rom. In." No. 35 1

320 The same, *proof before any inscription, with margin, a beautiful print* 1

321 The Death of Regulus, after Julio Romano, No. 36, *fine* 1

MYTHOLOGICAL.

322 Amphion and Zethus fastening Dirce to the Bull, from the celebrated "Toro Farnese," No. 37, *fine* 1

323 The Statue of Hercules, No. 38, *before the address, fine, with broad margin* 1

324 The Birth of Apollo and Diana in the Isle of Delos, after Julio Romano, No. 39, *before the address, superb impression, from the De Fries collection* 1

FANCY SUBJECTS.

325 The Statue of the Youth extracting a thorn from his foot, No. 42, *fine and rare* 1

326 The Charlatan, with snakes, selling his quack medicines, after Julio Romano, No. 44, *first impression before the words "Horatius Pacificus Formis," with broad margin* 1

327 The Equestrian Procession, after Julio Romano, in three pieces, No. 45, *very fine, from the collection of P. Mariette*, 1668 1

BARTSCH, VOL. XIV.

MARCANTONIO RAIMONDI, AGOSTINO VENEZIANO, AND MARCO DA RAVENNA.

OLD TESTAMENT.

328 Adam and Eve driven from Paradise, after Michelangiolo, No. 2 1

329 Noah directed by the Almighty to build the Ark, after Raffaelle, No. 3, *fine and rare* 1

330 Noah's Sacrifice, after Raffaelle, ascribed to Marco da Ravenna, No. 4, *signed P. Mariette*, 1676 1 — 2 . .

331 The Sacrifice of Abraham, after Raffaelle, by Agostino Veneziano, No. 5 1 — 2 2 .

332 The same, *proof before the initials* A. V., *very rare, undescribed state* 1 — 2 2 .

333 Isaac blessing Jacob, after Raffaelle, marked A. V. 1524, *from the De Fries cabinet*, No. 6 1 — 1 13 .

334 The same, *first state*, A.V. 1522, *very rare, from the De Fries collection* 1 — 1 16 .

*** Before the alterations in the chiaro-scuro throughout.

335 The Israelites collecting Manna, after Raffaelle, by Agostino Veneziano, No. 8, *extra fine, from Mr. Wilson's collection* 1 — 3 13 .

*** First state, described by Bartsch from an impression in the Imperial Cabinet at Vienna, before the shadings copied in Fig. 47.

336 Joseph and the wife of Potiphar, after Raffaelle, No. 9, *extra fine, from the De Valois and De Fries collections* 1 — 6 . .

337 David and Goliath, after Raffaelle, No. 10, *fine* 1 — 4 . .

338 The same, before the tablet and monogram of Marcantonio, *from the De Valois collection, extra fine* 1 — 28 10 .

339 The death of Zimri and the Midianitish woman, No. 14, *extremely rare* 1 — 5 5 .

New Testament.

340 The Annunciation, after Raffaelle, No. 15, *from the De Fries cabinet* 1 — 1 17 .

341 The Massacre of the Innocents, after Raffaelle, with the Felcetta, No. 18, *a powerful impression, but imperfect and much damaged* 1 — 3 16 .

342 Christ at table in the house of the Pharisee, after Raffaelle, No. 23 1 — 2 14 .

343 The Last Supper, after Raffaelle, called "La Cene aux pieds," No. 26, *superb impression, from the De Fries cabinet* 1 — 28 10 .

1	4	.	344 Christ bearing his Cross, after Raffaelle, by Agostino Veneziano, No. 28, *first impression, with the date* 1517 1	Baker
6	.	.	345 The three Maries going to the Sepulchre, No. 33, after Michaelangiolo, *very fine, from the Sykes collection* 1	Iffin
38	.	.	346 The Madonna lamenting over the dead body of Christ, after Raffaelle, No. 34, called "La Vierge au bras nud," *superb impression, from M. Rysbrack's collection* 1	Grimely
57	.	.	347 The same design engraved a second time, with the right arm draped, the tablet, and other changes, No. 35, *a matchless print* 1	Grave
17	.	.	348 The Madonna and other disciples lamenting over the dead body of Christ, after Raffaelle, No. 37 1	Colnaghi
5	5	.	349 The death of Ananias, after Raffaelle, No. 42, *very fine* 1	Rought
1	3	.	350 Elymas, the sorcerer, struck blind, after Raffaelle, by Agostino Veneziano, 1516, No, 43, *from the De Fries collection* 1	Baker
22	.	.	351 St. Paul preaching at Athens, after Raffaelle, No. 44, *an impression of extraordinary power, and in the finest preservation* 1	Iffin
			SUBJECTS OF THE VIRGIN.	
14	.	.	352 Martha and Mary ascending the Steps of the Temple, or, more properly, Mary bringing the Magdalene to hear the preaching of Christ, No. 45, *very fine* 1	I—
6	.	.	353 The Madonna seated, with the Infant, upon the clouds, after Raffaelle, No. 47 1	Grave
1	6	.	354 The Virgin seated upon the clouds, the Infant standing on her lap, with his left hand raised, her right hand holding a book, marked R., *fine, and undescribed* 1	Baker
6	.	.	355 The Madonna reading, with the infant Jesus, after Raffaelle, *from the De Fries collection* 1	Iffin
12	12	.	356 The Madonna and Child, seated in the clouds, after Raffaelle, "La Vierge de Foligno," No. 52, *very fine* 1	Do
4	2	.	357 The same design, with variations, No. 53 1	Rosedew
13	.	.	358 The Madonna and Child, with Tobit and the Angel, called "La Vierge au poisson," after Raffaelle, No. 54, *superb impression* 1	Iffin

359	The Holy Family, after Raffaelle, called "La Vierge a la longue cuisse," No. 57, *very fine, and in matchless condition, from the De Fries cabinet* 1	12	12	.
360	The Madonna and Child, after Raffaelle, No. 61 1	14	.	.
361	The Madonna and Child, with Elizabeth and St. John, called "La Vierge au Palmier," after Raffaelle, No. 62 1	12	12	.
362	The Holy Family, called "La Vierge au berceau," after Raffaelle, No. 63 1	4	.	.
	SAINTS.			
363	Christ and the Apostles, after Raffaelle, by Marco da Ravenna, No. 79-91, *very fine* 1	6	.	.
364	The Evangelists, after Giulio Romano, by Agostino Veneziano, 1518, No. 92-95 1	.	11	.
365	St. Christopher, carrying the infant Jesus on his shoulder, No. 96, *brilliant impression, from the Mariette, De Valois, and De Fries collections*—with the copy reverse 2 *** This rare piece was not in the Sykes collection.	6	10	.
366	The Five Saints, after Raffaelle, No. 113, *extra fine* 1	20	.	.
367	The Martyrdom of St. Felicita, after Raffaelle, No. 117, *superb, and in the finest condition, from Mr. Wilson's collection* 1	33	.	.
368	The Statue of Jupiter with the eagle, in a niche, from the above, *h.* $3\frac{5}{8}$, *w.* $2\frac{2}{8}$ 1 *** This exquisite little print is not in Bartsch.	.	6	.
369	Saint Veronica, No. 122, *from the collections of Mr. Barnard and Sir M. Sykes, fine, but much damaged* 1	6	8	6
	THE SMALL SAINTS OF MARCANTONIO.			
370	The set of Christ and the Apostles, No. 124, copy A—No. 125, original, and copies A and B—No. 126, original—No. 127, original 6	1	1	.
371	No. 128, original, *very fine*, and copies A and B—No. 129, original—No. 130, original, *very fine* 5	1	3	.
372	No. 129, original, and copy B—No. 130, original, and copy not described—No. 131, original, *very fine*, and copies A, B and C—No. 132, original 9	1	4	.

373 No. 132, original—No. 133, original, *extra fine* 2

374 No. 133, original, and copy B—No. 134, original, and copies A and C—No. 135, original, and copies A and B—No. 136, original, and copy C 10

375 The Angel Gabriel, No. 149, original, *rare* 1

376 St. John the Baptist, No. 150, original, and copy B 2

377 St. Job, No. 153, original, and copy B 2

378 St. Joseph, No. 154, original 1

379 St. Laurence, No. 155, original, *fine and rare* 1

380 St. Lazarus, No. 159, original, *very fine* 1

381 St. Nicolas of Tolentino, No. 160, original, *fine and rare* 1

382 St. Roch, No. 164, original, *very fine* 1

383 St. Sebastian, No. 166, original, *rare* 1

384 St. Agatha, No. 170, original, *fine and rare* 1

385 St. Apollonia, No. 173, original, *very fine and rare* 1

386 St. Catharine, No. 175, original, *mended at one corner* 1

387 St. Catharine of Siena, No. 176, original, *superb impression* 1

388 St. Cecilia, No. 177, original, *very fine*, and copy not described 2

389 St. Lucia, No. 179, original, *rare* 1

390 St. Margaret, No. 181, original, *fine and rare* 1

391 St. Martha, No. 182, original, *fine and rare* 1

392 St. Petronilla, No. 183, original, *very fine* 1

393 The figure of Death, No. 184, original, *fine, and very scarce* 1

Historical.

394 Dido, seated in a niche, holding a poniard in her left hand, her head turned to the left; below, on the left, is a cipher, similar to that of Marcantonio, undescribed, *h.* 4⅜, *w.* 3, *a beautiful print* 1

395 Dido, after Raffaelle, No. 187 1

*** Bartsch calls it "très rare."

396 Lucretia, after Raffaelle, No. 192, *an impression of matchless beauty and preservation* 1 — 16 13 .

397 Cleopatra, after Raffaelle, No. 199, *fine* 1 — 10 . .

398 The same design, with variations, No. 200, *superb* 1 — 3 7 . .

399 Tarquin and Lucretia, after Raffaelle, by Agostino Veneziano, FIRST STATE, with the date M.D.XXIII, *from the De Fries collection* 1 — . 2 .

*** This extra rare proof was wanting in the Sykes collection.

MYTHOLOGICAL.

400 The Dance of Cupids, after Raffaelle, No. 217 1 — 4 4 .

401 Cupid rowing himself in his quiver, after Raffaelle, by Marco da Ravenna, No. 219, the original, *rare* 1 — . 2 .

402 The Amours of a Heathen God and Goddess, after Julio Romano, No. 231, *fine* 1 — 6 10 .

*** This is numbered I. on the right hand below, and belongs to the series mentioned in the life of Marcantonio, by Vasari: see Bartsch (page 187, Note), who describes this print, then in the De Fries cabinet.

403 A similar subject, numbered II., belonging to a set of copies of the above series, *equally rare* 1 — 1 3 .

404 Cupid sailing on the Sea, seated on his quiver, &c., with eight verses below, after Raffaelle, by Agostino Veneziano, No. 234 1 — . 6 .

405 The Throne of Neptune, by Raffaelle, from an antique bas-relief, No. 242, the original, *fine and rare* 1 — 1 10 .

406 The Judgment of Paris, after Raffaelle, No. 245, *superb impression, with the marks of the pumice-stone, from Mr. Ottley's collection* 1 — 63 . .

407 Mount Parnassus, after Raffaelle, No. 247, *very fine* 1 — 18 18 .

408 The Frieze of Nymphs and Fauns dancing, after a design of Raffaelle, the original, by Agostino Veneziano, No. 250, *from the Cicognara collection* 1 — 2 17 .

1	6	.	409 The Baccanal, inscribed IL. FAMOSISSIMO. TRIONFO. DI. BACCO., with six Italian verses in the margin, and on a cartel, in the left-hand corner, Raph. Vrb. In. ROMÆ. fran^{s}. bert^{s}. 1594—and the same, without any of the inscriptions, the landscape erased, many other alterations, and two tablets inserted, one with the cipher of Marcantonio, the other with the initials R. V. I. *w.* 24$\frac{10}{8}$ *h.* 12$\frac{4}{8}$ 2 *** Undescribed, and curious for the variations.	Schiavo
.	10	.	410 The same, FIRST STATE, with the cipher of Marcantonio, instead of the name of Bertelli, on the cartel, which bears the inscription, "Raph. Vrb. In. ROMÆ. MR incise," printed upon vellum, *very fine* 1	Grimm
.	6	,	411 The left-hand portion of the same, an unfinished state of the plate, before the clouds along the top 1 *** An important and interesting fragment.	Roupell
£	47.	13. 0		

FOURTH DAY'S SALE.

BARTSCH, VOL. XIV, *continued.*

LOT				
2	12	6	412 The Nymph, followed by Cupid flying, and the youth seated at the foot of a tree, after Raffaelle, No. 252 1 *** This exquisite print was not in the collection of Sir M. Sykes, and is of excessive rarity.	Jeffrie
1	15	.	413 Apollo, No. 263—The Muses, and other Females, Nos. 265, 266, 268, 270, 271, 272, 273, 274, 275, 276, 277 12	Clement
.	6	,	414 The Satyr with a Nymph, defending himself against a man with a club, No. 279, *very rare, but damaged* 1	Baker
4	.	.	415 The two Cupids washing, after Raffaelle, by Agostino Veneziano, No. 280. 1 *** This was wanting in the Sykes' collection.	Jeffrie

416 The Satyr and the Child with a bunch of grapes, after Raffaelle, No. 281 1

417 Orpheus and Eurydice, in the early manner of Marcantonio, No. 282 1

418 Leda and the Swan, after Julio Romano, No. 283, *rare* 1

419 The Nymph surprised by a Satyr, No. 285, *cut at top* 1

420 Venus and Cupid, after Raffaelle, A. V. 1516, No. 286 1

421 Aurora rising from the Sea, after Julio Romano, in an oval, No. 293, *fine* 1

422 A Nymph holding, with her left hand raised on high, a cake of salt, and with her right hand a light scarf, standing by a Satyr who plucks a bunch of grapes with his right hand and places his left on her shoulder, *h.* $7\frac{4}{8}$, *w.* $5\frac{1}{8}$. 1

*** By Marcantonio, in his early manner; a very fine and perfect print, unknown to Bartsch, and perhaps unique.

423 Orpheus and Euridice, No. 295, (Ottley, No. 199)—*beautiful impression, from Mr. Wilson's collection* 1

424 The Wine-press, after Raffaelle, No. 306, *very fine* 1

425 Bacchus standing with a Panther at his feet, in a niche, No. 308, *very fine* 1

426 Statue of the young Olympus, in a niche, No. 309, *very fine* 1

427 Venus, Cupid, and Minerva, after Raffaelle, a group from the Judgment of Paris, *the entire print, fine, and in matchless preservation* 1

428 Venus and Cupid, in a niche, after Raffaelle, No. 311, *extra fine* 1

429 Venus in a crouching attitude, after Francia, No. 313, *from Sir Mark Sykes's collection* 1

430 Apollo and Daphne, by Agostino Veneziano, No. 317, *first and extra rare impression, with the date* 1515, *superb impression, from the De Fries collection* 1

431 The Satyr and Nymph, called Jupiter and Antiope, No. 319, *very fine* 1

4	8	.	432 Venus taking a thorn out of her foot, after Raffaelle, by Marco da Ravenna, No. 321, *superb impression before the retouch* 1	Clem
3	6	.	433 Venus standing on the Sea, after Raffaelle, by M. da Ravenna, No. 323, *very fine* 1	Evens
3	4	.	434 Venus and Cupid riding on Dolphins, after Raffaelle, by Marco da Ravenna, No. 324, *before the retouch* 1	Do.
1	12	.	435 Pan and Syrinx, after Raffaelle, No. 325—the copy according to Bartsch (Ottley, No. 253), *superb impression from the De Fries cabinet* 1	Jeffr
3	14	.	436 Juno, Ceres, and Psyche, after Raffaelle, by Marco da Ravenna, No. 327, *extra fine* 1	Evens
3	13	6	437 The same, before additional work; see the heads of Psyche and Ceres, *very curious and fine* 1	Roupe
17	-	.	438 The Apollo Belvedere, No. 331, wants the inscription at bottom, *from Sir M. Sykes and Mr. Ottley's collections* 1	Grave
2	2	.	439 Apollo with his lyre, standing in a niche, after Raffaelle, in the school of Athens, No. 334 1	Jeffr
.	9	.	440 The Amours of Jupiter and Semele, after Julio Romano, No. 338, *very rare but badly damaged* 1	Grund
2	2	.	441 The Three Graces, No. 341 1 *** Bartsch seems to have described an impression cut below.	Roupe
4	4	.	442 Jupiter and Cupid, one of the angles of the Farnesina, by Raffaelle, No. 342, *very fine* 1	I.
4	8	.	443 Cupid and the Three Graces, from the same, No. 344, *very fine* 1	Do.
.	18	.	444 Venus, Vulcan, and Cupids, after Raffaelle, by Agostino Veneziano, No. 349 1	Evans
44	.	.	445 The Galatea, after Raffaelle, No. 350, *superb impression, in matchless preservation, from the De Fries Collection* 1	Colnag

ALLEGORICAL.

"	17	.	446 Temperance, after Raffaelle, by Agostino Veneziano, No. 358 1	Evens

447 A Female seated under a palm-tree, attended by a horse, a ram, and a lion, after Giulio Romano, by M. da Ravenna, *undescribed* 1

448 The so-called Dream of Raphael, two females asleep in the foreground, No. 359, *extra fine and rare* 1

449 An unknown subject, a composition of several figures, among which is a man holding a torch, probably after Francia, No. 360 1

450 Female with a winged cap, and leaning on a rudder, No. 368, *very rare* 1

*** Wanting in the Sykes collection.

451 Unknown subject, of three figures, a female kneeling and two men bending a staff, after Francia, No. 369 1

452 Fortitude, with a column, marked with the tablet and the word "FORTITVDO." *h.* $3\frac{3}{8}$, *w.* $2\frac{6}{8}$, *not described* 1

453 Prudence, seated on a lion and a dragon, after Raffaelle, No. 371 1

454 Charity, with three children, her right leg resting on a pedestal, in a niche with two crescents above, *h.* 4, *w.* $2\frac{6}{8}$, *undescribed* 1

455 Philosophy, serted in a niche, No. 374, *rare* 1

*** Not in the Sykes collection.

456 Temperance, supposed to be from Mantegna, No. 376, *very fine* 1

457 Charity, standing with three children, a curtain above, the tablet on the foreground, *undescribed and very fine* 1

458 Philosophy, after Raffaelle, No. 381, *rare and fine* 1

459 Poetry, after Raffaelle, No. 382, *very fine and in the most perfect state, from Mr. Wilson's collection* 1

460 Prudence, or Fraud, with a Janus head, draped from head to foot, her left leg on a globe, *h.* $7\frac{4}{8}$, *w.* 4, *very fine, and undescribed* 1

461 Charity, No. 386, *original and undescribed copy*—Faith, 387, after Raffaelle 3

462 Justice, 388—Fortitude, 389—Temperance, 390, after Raffaelle 3

463 Prudence, 392, after Raffaelle, original and copy A 2

464 Peace, after Raffaelle, No. 393, *from the De Fries collection* 1

465 The same, *an unique unfinished proof* 1

*** This exhibits the state in which the plate was left by Marcantonio, before it was finished up by an unskilful hand. The shadows consist of masses of vigorous hatchings, the ends of the lines not being yet entered with the graver, the hair and features in slight outline, and the whole has been gone over with a pen, probably to guide the person employed to complete it. On the back is a pen-drawing of Mars with a spear, perhaps the sketch for a companion print of "War." The inferior execution of parts of this print, so inconsistent with the burin of Marcantonio, has hitherto been unexplained. It is one of the most instructive and interesting illustrations of the art and history of engraving in existence.

466 Peace, a repetition of the preceding print, omitting the tree, No. 394, *from the Storck collection* 1

467 Fortitude, leading a lion, by M. da Ravenna, No. 395, *very fine* 1

468 The two Sybils, with the two signs of the Zodiack, after Raffaelle, No. 397, *from Sir Mark Sykes's collection* 1

469 The Female with a garland in her hand, standing between two naked men, No. 399, *very early* 1

Fancy Subjects.

470 The Lion, the Dragon, and the Fox, by Marco da Ravenna, in an oval, No, 405, *the original* 1

471 The Sacrifice of a Goat and offering of fruit, four figures, from the Antique, *w.* $7\frac{4}{8}$, *h.* $5\frac{1}{8}$, *very fine, from the De Fries cabinet* 1

*** This print is not described.

472 The Pest, after Raffaelle, No. 417 1

473 The Academy of Baccio Bandinelli, by Agostino Veneziano, No. 419, *original, before the address of Salamanca* 1

474	The Youth seated, with a violin, and the Old Shepherd, No. 435, *very rare* 1 *** This exquisite little print was not in the Sykes collection.	2	10	.
475	The Man asleep at the entrance of a wood, No. 438, *original and copy reverse, very fine, from Sir M. Sykes's collection* 1	6	5	.
476	The Female meditating, No. 445, *very fine* 1	1	6	. .
477	The naked Man seated on a bank, no mark, No. 451, *very rare, and not in the Sykes sale* 1	2	.	.
478	The Old Woman approaching the grave, by Agostino Veneziano, No. 457, *from the De Fries collection* 1	.	8	.
479	The Young Shepherd seated, after Campagnola, No. 458, *fine and rare, from the De Fries collection* 1	2	12	.
480	The Cardinal, on his mule, inscribed "AVARITIA," No. 459, *from Mr. Esdaile's collection* 1	7	5	.
481	The Warrior, after Raffaelle, No. 461, *rare* 1	.	8	.
482	A Female leaning on a pedestal, with, beside her, a vase, after Raffaelle, ascribed by Bartsch to Agostino Veneziano, No. 474, *fine* 1	3	15	.
483	The naked Woman seated near a Vase, by Agostino Veneziano, No. 475, *from Sir M. Sykes's collection* 1	1	.	.
484	Statue of a Youth extracting a thorn from his foot, by Marco da Ravenna, No. 480, *very fine, from the De Fries collection* 1	.	13	.
485	One of the figures, called "Les Grimpeurs," in the cartoon of Pisa, by Michaelangiolo, No. 488 1	3	13	.
486	Two female figures supporting a Vase, called "La Cassolette," after Raffaelle, No. 489, *superb* 1	22	10	.
487	Repetition of the same, by M. da Ravenna, No. 490, before the words Ant. Sal. exc. 1	.	8	.
488	The group from the School of Athens by Raffaelle, by Agostino Veneziano, No. 492, *very fine, from the collections of Sir Peter Lely and Rysbrack* 1	4	.	.

Portraits.

489 The Profiles of the Popes Leo X. and Adrian VI, in medallions, No. 493 and 494, the latter without the letter M. mentioned by Bartsch, *extra rare and fine* 2

490 The Portrait of Leo X, No. 493, *extra fine, with margin* 1

*** "Cette estampe a été gravée par *Marc-Antoine* dans sa plus grande force."—*Bartsch.*

491 The whole-length portrait of Raffaelle, in a cloak, sitting, No. 496, *from Mariette's collection* 1

492 The Portrait of Pietro Aretino, after Titian, No. 513, *fine and very rare* 1

493 The Portrait of Soliman II, in a magnificent helmet, by Agostino Veneziano, No. 518, *first state, before the horizontal lines of the background were crossed, fine and rare, from the De Fries collection* 1

Architecture, &c.

494 The Church of St. Peter's at Rome, as designed in 1506, in a medallion, by Agostino Veneziano, No. 534, *rare, with margin* 1

495 The Arch of Constantine at Rome, No. 537, *in the finest state, with margin* 1

496 The Façade, ornamented with Cariatides, and the bust of Aspasia in the centre, from Raffaelle, No. 538, *very fine* 1

497 The Frieze with Cupid and the Siren, No. 539, *undescribed proof*, without the words "Ant. Sal. exc." which Bartsch states are on the left, below 1

Copies of Albert Durer.

498 The Passion of Christ, the complete set, all (except 587, 594, 598,) *first and very fine impressions before the numbers*—also a variation of No. 588, the Nativity, with the monogram in the tablet 38

VARIOUS ENGRAVERS OF THE TIME OF MARC ANTONIO DESIGNATED BY MONOGRAMS.

BARTSCH XV, p. 453 to 549.

MONOGRAM I. F. No. 23.

(GIACOMO FRANCIA.)

N.B. The prints by this master, though placed by Bartsch at the end of the XVth Volume of the Peintre Graveur, belong properly to the XIIIth, or, at the latest, to the period of Marcantonio's early works.

499 A Female Saint holding a framed picture of the Madonna, accompanied by four Saints, all standing, No. 1, *from Mr. Wilson's collection* 1

500 The Holy Family, with the female winding thread, No. 2, *extra fine* 1

501 Charity, seated in the clouds, with two infants, No. 3 1

*** This is the second state according to Bartsch.

502 The Virgin, between St. Catharine and St. Francis, kneeling, the Magdalene kissing her feet.

*** This is described by Bartsch, at page 22 of Vol. XV, No. 13, among the "anonymes," but seems to merit a place among the works of Francia.

503 Lucretia standing in a niche, No. 4, *very fine* 1

504 The same print before the alterations, *an exquisite work* 1

*** This appears to be even earlier than the first state described by Bartsch, as there are no clouds on each side of the niche.

505 Cleopatra standing, with Cupid withdrawing one of the asps, No. 5, *extra rare* 1

506 Venus holding a square, with Cupid, &c., No. 6, *brilliant and perfect impression, from Mr. Wilson's collection* 1

507 A Panel of Grotesques, attributed to Francia, and not described 1

Monogram H—E. F., No. 20.

508 The Wine-Press and four naked vintagers, No. 5, *rare* 1

Monograms G. R., &c., No. 14.

GASPARO REVERDINO.

Sacred Subjects.

509 The creation of the Animals, no mark, *very fine, with margin, w.* $6\frac{3}{8}$, *h.* $4\frac{3}{8}$ 1

*** Not in Bartsch.

510 Moses striking the Rock, No. 2, *extra fine* 1

511 David cutting off the Head of Goliah, *w.* $5\frac{7}{8}$, *h.* $5\frac{1}{2}$, *fine, with margin* 1

*** Not in Bartsch.

512 The Shepherds hastening to adore the Infant Jesus, seated, with his Mother and St. Joseph on the left; a background of ruined buildings, on one of which are the words, DOMINVS. DEVS. TVVS. IN. MEDIO. TVI. BARVCH.; below is a text from St. Luke, C. Reverdinus f. in the middle, and Ant. Lafrerij on the right, a circle, $7\frac{6}{8}$ *diam., very fine* 1

*** Not in Bartsch.

513 The Presentation in the Temple, from a picture by Giulio Romano in the Louvre, *from Mariette's collection* 1

*** Not in Bartsch, and by some ascribed to Michel Lucchese.

514 St. Peter walking on the Sea, after Perino del Vaga, No. 6 1

515 The Holy Family, after Parmigiano, No. 8, *fine and rare* 1

516 The Virgin and Child standing, in front, arcades behind, marked 1554, with monogram CR., a circle, *diam.* $3\frac{2}{8}$, *very fine, and extra rare* 1

*** Bartsch only knew of one print of Reverdino with a date, viz. No. 2, 1531.

517 Unknown Sacred subject, perhaps St. Joachim returning to his wife St. Anne, no mark, *h.* $15\frac{6}{8}$, *w.* $9\frac{6}{8}$, arched at top, *from the collections of Mr. Ottley and Sir M. Sykes, who conjectured it to be an early production of G. Mantovano, fine* 1

*** Not in Bartsch.

PROFANE HISTORY.

518 Tarquin and Lucretia, No. 17 1

519 Camillus and the Gauls, inscribed, 'CAMILLI. IN. GALLOS. GLORIOSVM. STRATAGEMA.,' an octagon, $8\frac{4}{8}$ *diam.* 1

*** Not in Bartsch.

MYTHOLOGICAL.

520 Three Cupids at play, the middle one in a fool's cap and bells, *fine* 1

*** Not in Bartsch.

521 Mars, Venus and Cupid, a circle, No. 18, *fine, with margin* 1

522 Mars and Venus surprised by Vulcan, an oval, No. 19, *rare* 1

523 The Forge of Vulcan, No. 20, *very fine, with margin* 1

524 Perseus delivering Andromeda, *with margin, fine* 1

*** This is described by Bartsch among the pieces by anonymous engravers, "dans un gout approchant de celui de Jules Bonasone," but is unquestionably by Reverdino.

525 Leda recumbent, No. 21, *rare* 1

526 The same, *a magnificent proof, before the addition of the scarf* 1

FANCY SUBJECTS.

527 The Ass giving instruction to the other Animals, No. 24, *fine and scarce, with margin* 1

528 The Roman Alphabet, in a cartouche, the mark follows the last letter, No. 33, *rare, with margin* 1

529 The Village Dance, No. 34, *fine and extra rare* 1

530 Eight Children dancing to the bagpipe played by the ninth, marked I., No. 38 — and Four dancing to the drum, played by a fifth, marked II., No. 39, *both extra fine* 2

531 Venus on the Clouds, with Cupid, one of the Planets, No. 7, probably by Bonasone 1

532 The Suite of three Cartouches, Nos. 10-12, *all very fine, with margin* 3

*** There seems no reason for placing these among the "Pieces *douteuses*." Bartsch supposes them part of a more numerous set. No. 38, however, as the emblem of mortality, may form a centre to the emblems of male and female vanity.

Monogram No. 8.

JO. M. POMEDELLO.

533 The Death of the Centaur Nessus. His right arm encircles Deianira, whilst his left hand is plucking the arrow from his back. The club and lion's hide of Hercules are thrown against a tree on the left, and in the centre below is the monogram No. 8, and the words, ADI. II. LVIO. 1534, *h.* 6, *w.* 3⅞, *extra rare* 1

*** This occurred in the Sykes Sale, lot 557, but is not described by Bartsch, who gives only two pieces, both dated 1534.

Monogram P. S., No. 34.

~~534~~ A Corinthian Capital, etched, with the monogram, and date 1537 on the right 1

*** Not in Bartsch.

Monogram L. M., No. 28.

LORENZO DE' MUSI.

535 The Portrait in profile of Sultan Barbarossa, No. 1, *fine and rare* 1

536 The same, without the inscription, apparently a first and undescribed state 1

537 Four antique Vases, all EX. ROMANIS. ANTIQVITATIBVS., viz. one with snake handles, 1537. and LV. (for Lorenzo Veneziano) in a tablet; one with Baccantes, MDXXXXII. L. V.; one with a horned mascaron, and two figures on festoons kneeling; and another with two Cupids holding open a shell-fish, both dated MDXXXXIIII. L. V., *scarce* 4

*** These are not in Bartsch.

MONOGRAM No. 56.

GIULIO SANUTO.

538 The Dance of Baccantes in a Wood, No. 5, *very fine impression and state* 1

MONOGRAM No. 24.

I. F. FIORETIN. OREFI. F. M·D·XLII.

539 The Nuptials of Vertumnus and Pomona, inscribed as above, *superb impression, from the De Fries collection, and marked 'Piece rare'* 1

MONOGRAM B., No. 9.

540 Astrology, from the suite of the Sciences, No. 7 1

GIULIO DE' MUSI.

541 A View of the Claudian and Trajan Ports at Ostia, IVLIVS. DE. MVSIS. VENET. IN. AES. INCIDIT. MDLIIII., *very fine and rare* 1

*** The only print by him known.

MONOGRAM AP., No. 6.

542 Long upright Panel of Arabesques, with the image of Isis in the middle, and two stags below, No. 2 1

Monogram I. H. S., No. 26.

*** This is more probably the mark of a Dealer than an Engraver.

545 St. Nicholas relieving the family of the three Sisters, inscribed SAN. NICHOLLO., the mark is on the right, below, by Batista del Moro, after Parmigiano, *a very uncommon print* 1

546 Scipio's clemency to his Prisoners, after Giulio Romano, No. 3, *from the collections of Mr. Ottley and Sir Mark Sykes* 1

547 Diana surprised in her bath by Actæon, No. 5, *very fine* 1

548 The three Graces, from the Antique marble (see B. XIV, No. 340), *fine, from the Sykes collection* 1

549 The Dragon assailed by a variety of monstrous animals, the mark is very small on the right, a circle, *diam.* $4\frac{7}{8}$, *a singular early specimen* 1

*** The two last are not given by Bartsch.

Monogram G. A. and the Caltrop, No. 16.

550 The Roman Arch of Triumph, No. 1, *fine* 1

Monogram M. in a Tablet, No. 29.

551 Death surprising Fortune when off her wheel, and engaged at her mirror, after Michael Angelo, *from the De Fries collection* 1

Monogram MAF., No. 31.

552 The Boy and Dog, and the Hare, No. 1, cut below, *very rare* 1

Monogram XR., No. 39.

553 Leda seated, with the swan, the same design reversed as the print by M. da Ravenna, No. 283, *fine* 1

*** Bartsch describes only one print with this singular monogram. This appears to have been unknown to him, and is a print of extreme rarity.

	Monogram P. V. O., No. 35.				
Boudin	554 The Cup found in Benjamin's Sack, from No. 6 of Bonasone 1	"	1	"	
	Monogram BB., No. 12.				
Baker	555 The Satyr, and Nymph reposing near a fountain, *fine, and extra rare* 1	"	18	"	
	Monogram P. B., not in Bartsch.				
Do	556 Hercules strangling the Lion, the mark on a pilaster among ruins, *fine*, *h.* $4\frac{6}{8}$, *w.* 3 1	"	4	"	
Do	557 Two Portfolios	"	7	"	
	~~558~~ A Portfolio				

£700.10.0

THE END.

Total £1735.18.6

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